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An Abridged History of Greek Literature. By ALFRED AND MAURICE CROISSET. Authorized Translation by GEORGE F. HEFFELBOWER. New York: The Macmillan Co., 1904. Pp. xii + 569. \$3.

This handsome and well-printed volume, which might else be cordially welcomed by classical students of England and America, is unfortunately marred by numerous errors and infelicities in language that will surely be offensive to the scholar and may prove misleading to the student. These faults are perhaps most glaring in some of the translations of Greek poetry, where they have already incurred the severe censure of reviewers. When we read in a fragment of Anacreon, "Eros like a *butcher*" (p. 121), and in the Danae fragment of Simonides find the *λάπραξ* made over into a *wherry* (p. 136), we are forced to conclude that the translator has not only wrongly rendered the French of MM. Croiset, but has also neglected the precaution of comparing it with the original. Mr. Heffebower is also singularly forgetful of certain proper names. The Athenian adventurer in the *Birds* is twice called Euelpidus (pp. 242, 251), and twice the wise Mantinean woman in the *Symposium* receives the masculine name Diotimus (pp. 329, 331). The shepherd of Theocritus appears as Menalchus (p. 452) and the harvest-feast in the seventh idyl is several times written *Thalysiae*. Archimides (p. 437) is probably a misprint.

The incautious adoption of English words of kindred origin has led to many errors—words are used with unfamiliar, obsolete, or entirely un-English meanings, and synonyms are not well discriminated. In four places (pp. 144, 343, 426, 532) *fastidious* is used for tedious, tiresome; *suspect* is an adjective (p. 515); Oedipus is made to "conduct an *inquest* against himself" (p. 200); the misfortune of Heracles is *jollies* instead of madness (p. 454). We find *Love Dampened* as the title of an Anacreontic (p. 123); *dialectic* for dialect (p. 143); *hyperbola* for hyperbole (p. 264). The sentence, "He [Polybius] has too abundant dissertation" (p. 471), sounds like a deliberate burlesque on a Frenchman's English.

MM. Croiset have not been fortunate in their translator; but their work is so deserving of success before an English-speaking public that the severest critic may hope that Mr. Heffebower will have an opportunity to revise his translation and make it what it should be. Even in its present form many will prefer it to the existing manuals.

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